

**Norbert Rudolf Hoffmann**

# **3 Stücke für Blechbläserquintett**

**Besetzung:**

2 Trompeten in B (Trp) [Grundstimmung B, vgl. Erläuterungen]  
1 Horn in F (Hr) [F/B-Doppelhorn]  
1 Tenorposaune (Pos)  
1 Tuba (Tb)

Alle Instrumente sind in den üblichen Transpositionen notiert.

**Aufführungsdauer: 9 Minuten**

## **Erläuterungen**

**Metronomangaben** dienen lediglich zur Orientierung.

**Mundstück** (Tuba im 2. Satz): Mundstück vom Instrument abnehmen, in das Mundstück blasen.

**Wasser** (Posaune im 2. Satz): Zug mit Wasser füllen. So dosieren, dass beim Blasen ein blubberndes Geräusch entsteht. Notierte Töne wie normal blasen (Zugstellung, Lippenspannung).

## Notenköpfe

*tonlos blasen*

×

*tonlos saugen*

+

Mundstück

▲ Mundstück: mit "Ton" in das Mundstück blasen

◆ **Horn, Trompete:** Der mit den Ventilen eingestellte Grundton; notierte Oktave ist unwichtig

## Effekte: allgemein

*verschließen*

*Ende mit dem*

*Finger verschließen*



**Mundstück:** mit "Ton" blasen, Ende langsam mit dem Handballen verschließen: Ton wird tiefer.

Gänzlich Verschließen des Mundstück-Endes führt zu abruptem Abbrechen des Tons.

## Effekte: Horn

**Ventilnummern** beim Horn:

0 kein Ventil gedrückt

1 Ganzton tiefer

2 Halbton tiefer

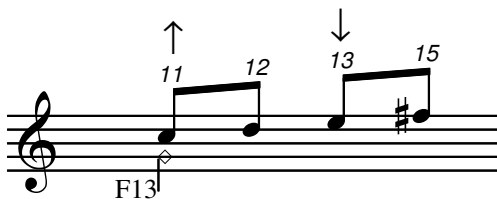
3 kleine Terz tiefer

Beispiel für Ventilstellung: F13

Instrument auf F eingestellt

Ventile 1 und 3 gedrückt:

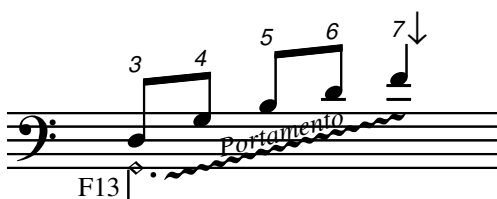
Quart tiefer



**Horn:** mit vorgegebener Ventilstellung Obertöne blasen

Die Pfeile geben Töne an, die deutlich höher bzw. tiefer als die temperierten Töne sind (vgl. Jagdmusik).

Diese dürfen nicht korrigiert werden.



**Horn:** "Portamento":

Durch allmähliches Verstärken (bzw. Abschwächen) der Lippenspannung werden die notierten Obertöne durchlaufen.

Der notierte Rhythmus der Obertonfolge ist unverbindlich; verbindlich sind jedoch die vorgeschriebenen Zeitpunkte von Anfangs- und Endton.

Die Ventilstellung ist vorgeschrieben und wird nicht verändert.

analog: **Trompete** (V13 etc: gedrückte Ventile)

**Allgemein**

in einem Atem, Akzente durch kurzzeitiges Verstärken des Atemdrucks erzeugen  
(sozusagen ein rhythmisiertes Lautstärke-Vibrato)



*Flutterzunge*  
*gleichmäßiger Klang, dazwischen nicht absetzen*



*3 Striche über der ersten Note einer 32stel-Gruppe:*  
*diese Noten so schnell wie möglich spielen*

## 1. Stück

Largo (♩ ≈ 52)

Norbert Rudolf Hoffmann

1. Trompete in B<sup>b</sup>  
*con sordino*2. Trompete in B<sup>b</sup>

Horn in F

Tenor-Posaune

Tuba

5

1. Trp  
*con sord.*

2. Trp

Hr

Pos

Tb

*f* *pp* *f* *p*

7

1. Trp  
*con sord.*

2. Trp

Hr

Pos

Tb

*p* *f* *sf* *p* *f* *p*

9

1. Trp  
*con sord.*

2. Trp

Hr

Pos

Tb

*p*

*f* *p* *f* *p*

*p*

*pp*

*pp* *p*

11

1. Trp  
*con sord.*

2. Trp

Hr

Pos

Tb

*f/p* *fff*

*f* *ff* *f* *p* *ff* *p*

*f/p* *fff*

*f/p* *ff* *p*

*f/p* *ff* *fff* *f*

5

13

1. Trp  
*con sord.*

2. Trp

Hr

Pos

Tb

*p*

*f*

*p*

*p*

14

1. Trp  
*con sord.*

2. Trp

Hr

Pos

Tb

*f*

*p*

*f ff*

*f*

*p*

*ff*

*f*

*p*

*f*

*ff*

*ff*

*f*

*ff*

*f*

*ff*

*ff*

*p*

*senza cresc.*

The image displays a musical score for measures 16 and 17 of 'The Swan' by Saint-Saëns, featuring a brass section with Trp 1, Trp 2, Hr, Pos, and Tb.

**Measure 16:** The key signature is one flat (B-flat), and the time signature is 4/4. The first trumpet (1. Trp con sord.) plays a melodic line starting on G4, marked *f*, with a crescendo leading to *pp*. The second trumpet (2. Trp) plays a sustained chord on G4, marked *f*, with a crescendo leading to *pp*. The horn (Hr) plays a sustained chord on G4, marked *f*, with a crescendo leading to *pp*. The euphonium (Pos) and tuba (Tb) play sustained chords on G4, marked *f*.

**Measure 17:** The key signature changes to two flats (B-flat and E-flat), and the time signature changes to 4/4. The first trumpet (1. Trp con sord.) plays a melodic line starting on G4, marked *ff*, with a crescendo leading to *p*. The second trumpet (2. Trp) plays a melodic line starting on G4, marked *ff*, with a crescendo leading to *p*. The horn (Hr) plays a melodic line starting on G4, marked *ff*, with a crescendo leading to *p*. The euphonium (Pos) and tuba (Tb) play sustained chords on G4, marked *f*.



18

1. Trp  
*con sord.*

2. Trp

Hr

Pos

Tb

*pp*

*f* *ff*

*pp* *p sub.* *f* *ff*

*pp* *p sub.* *f* *ff*

*p* *f* *ff* *p*

*pp* *p sub.* *fff* *ff* *p*

20

1. Trp  
*con sord.*

2. Trp

Hr

Pos

Tb

*ppp* *f*

*p* *p*

*p* *p*

*ppp* *p*

*ppp* *p*

3 3 5

22

1. Trp  
*con sord.*

2. Trp

Hr

Pos

Tb

*p* *f* *ff* *p* *f*

*p*

*p*

*p* *f* *fff* *pp*

*pp* *f* *p*

24

1. Trp  
*con sord.*

2. Trp

Hr

Pos

Tb

*f* *p* *p* *f* *f* *p*

*f*

*p*

*p*

26

1. Trp  
*con sord.*

2. Trp

Hr

Pos

Tb

*p* *f* *sf* *pp*

*f* *fff* *f* *ff* *p* *p* *pp* *pp* *f* *p*

*glissando* *f*

*p* *ppp*

28

1. Trp  
*con sord.*

2. Trp

Hr

Pos

Tb

V13

*p*

*pp*

*p* *pp*

# - 12 -

## 2. Stück

Adagio (♩ ≈ 66)

Norbert Rudolf Hoffmann

*aushalten bis zum Schluss (Zirkularatmung)*1. Trompete in B<sup>b</sup>  
*con sordino*2. Trompete in B<sup>b</sup>

Horn in F

Tenor-Posaune  
*Wasser*Tuba  
*Mundstück solo*

8

1. Trp  
*con sord.*

2. Trp

Hr

Pos  
Wasser

Tb  
Mst.

*pp* 5 *pp* 5 *pp* *pp*

*p*

11

1. Trp  
*con sord.*

2. Trp

Hr

Pos  
Wasser

Tb  
Mst.

*pp* 5 *p* 5 *f* *pp* 5 *pp* *p* 5 *f* *pp*

*Flatterzunge*

*ff*

15

1. Trp  
con sord.

2. Trp

Hr

Pos  
Wasser

Tb  
Mst.

*pp* cresc. poco a poco

*ff* *fff* *p*

5

20

1. Trp  
con sord.

2. Trp

Hr

Pos  
Wasser

Tb  
Mst.

*p*

5

saugen tonlos blasen

*mf*

Detailed description of the musical score: The score is for measures 15-20. The key signature has one sharp (F#). The time signature is not explicitly shown but appears to be 4/4. The parts are: 1. Trp con sord. (first trumpet with mutes), 2. Trp (second trumpet), Hr (horn), Pos Wasser (positone with water), and Tb Mst. (trombone with mutes). In measures 15-19, the 1. Trp part has a sustained note with a crescendo. The 2. Trp and Hr parts have a series of eighth notes with a crescendo. The Pos Wasser part has a sustained note. The Tb Mst. part has a series of eighth notes with a crescendo. In measure 20, the 1. Trp part has a sustained note. The 2. Trp and Hr parts have a series of eighth notes with a crescendo. The Pos Wasser part has a sustained note. The Tb Mst. part has a series of eighth notes with a crescendo. The dynamics are: *pp* (pianissimo) for the 1. Trp part, *ff* (fortissimo) and *fff* (fortississimo) for the 2. Trp and Hr parts, and *p* (piano) for the Pos Wasser part. The articulation is *cresc. poco a poco* (crescendo poco a poco). The measure numbers 15, 20, and 5 are indicated. The text 'saugen tonlos blasen' (suck, blow tonelessly) is written above the Tb Mst. part in measure 20. The dynamic *mf* (mezzo-forte) is written below the Tb Mst. part in measure 20.

22

1. Trp  
*con sord.*

2. Trp

Hr

Pos  
Wasser

Tb  
Mst.

5

5

5

5

3

3

24

1. Trp  
*con sord.*

2. Trp

Hr

Pos  
Wasser

Tb  
Mst.

5

*f* 5

*p* 5

5

*f*

*p*

*f*

27

1. Trp  
*con sord.*

2. Trp

Hr

Pos  
Wasser

Tb  
Mst.

*mit Ton blasen*

*Pedaltone aushalten. bis Luft ausgeht*

*glissando*

*f* *ff* *f*

30

1. Trp  
*con sord.*

*p cresc. poco a poco*

2. Trp

Hr

Pos  
Wasser

Tb  
Mst.

*fff* *p < f* *p < f* *p < f* *p < f* *p < f* *f* *p < f*



35

1. Trp  
*con sord.*

2. Trp

Hr

Pos  
Wasser

Tb  
Mst.

*mf*

*f*

*p*

*p* *f* *p* *f*

40

1. Trp  
*con sord.*

2. Trp

Hr

Pos  
Wasser

Tb  
Mst.

*f* *ppp*

*pp* 5

*pp*

*ff*

*ff*

*fff* *p* *p* *ff*

*tonlos blasen* *saugen*

(×) (+)

46

1. Trp  
*con sord.*

2. Trp

Hr

Pos  
Wasser

Tb  
Mst.

*f* *p*

*gl.*

*tonlos blasen  
saugen*

*f* 3 3

51

1. Trp  
*con sord.*

2. Trp

Hr

Pos  
Wasser

Tb  
Mst.

*fff*

*aushalten. bis Luft ausgeht*

*fff* 5

*aushalten. bis Luft ausgeht*

*Flutterzunge fff*

*aushalten. bis Luft ausgeht*

*glissando*

*mit Ton blasen*

*ff* *f* *fff*

*ff* *f* *fff*

## 3. Stück

Norbert Rudolf Hoffmann

Andante risoluto (♩ ≈ 100)

1. Trompete in B<sup>b</sup>

First staff: 1. Trompete in B<sup>b</sup>. Treble clef, 4/4 time. Starts with a triplet of eighth notes (F#4, G#4, A4) marked *fff* and *portamento*. This is followed by a half note (B4) marked *ff*, and then a whole note (B4) marked *pp*. The staff is divided into two measures by a 5/4 time signature change.

2. Trompete in B<sup>b</sup>

Second staff: 2. Trompete in B<sup>b</sup>. Treble clef, 4/4 time. Starts with a triplet of eighth notes (F#4, G#4, A4) marked *fff* and *portamento*. This is followed by a half note (B4) marked *ff*, and then a whole note (B4) marked *pp*. The staff is divided into two measures by a 5/4 time signature change.

Horn in F

Third staff: Horn in F. Treble clef, 4/4 time. Starts with a triplet of eighth notes (F#4, G#4, A4) marked *fff* and *portamento*. This is followed by a half note (B4) marked *ff*, and then a whole note (B4) marked *pp*. The staff is divided into two measures by a 5/4 time signature change.

Tenor-Posaune

Fourth staff: Tenor-Posaune. Bass clef, 4/4 time. Starts with a half note (B3) marked *ff*, and then a whole note (B3) marked *pp*. The staff is divided into two measures by a 5/4 time signature change.

Tuba

Fifth staff: Tuba. Bass clef, 4/4 time. Remains silent throughout the first system.

1. Trp

First staff of second system: 1. Trp. Treble clef, 4/4 time. Starts with a triplet of eighth notes (F#4, G#4, A4) marked *fff* and *portamento*. This is followed by a half note (B4) marked *ff*, and then a whole note (B4) marked *pp*. The staff is divided into two measures by a 5/4 time signature change.

2. Trp

Second staff of second system: 2. Trp. Treble clef, 4/4 time. Starts with a triplet of eighth notes (F#4, G#4, A4) marked *fff* and *portamento*. This is followed by a half note (B4) marked *ff*, and then a whole note (B4) marked *pp*. The staff is divided into two measures by a 5/4 time signature change.

Hr

Third staff of second system: Hr. Treble clef, 4/4 time. Starts with a triplet of eighth notes (F#4, G#4, A4) marked *fff* and *portamento*. This is followed by a half note (B4) marked *ff*, and then a whole note (B4) marked *pp*. The staff is divided into two measures by a 5/4 time signature change.

Pos

Fourth staff of second system: Pos. Bass clef, 4/4 time. Remains silent throughout the first system.

Tb

Fifth staff of second system: Tb. Bass clef, 4/4 time. Starts with a half note (B3) marked *ff*, and then a whole note (B3) marked *pp*. The staff is divided into two measures by a 5/4 time signature change.

*ff* senza dim.*ff*

6

1. Trp

2. Trp

Hr

Pos

Tb

*pp* *fff* *portamento* *ff* *pp*

*pp* *fff* *portamento* *ff* *pp*

*ff* *senza dim.* *fff* *portamento* *ff* *pp*

*pp* *ff*

*pp* *ff* *pp*

9

1. Trp

2. Trp

Hr

Pos

Tb

*fff* *portamento* *ff* *senza dim.*

*ff* *portamento* *ff*

*ff* *portamento* *ff*

*ff* *ff*

*ff*

10

1. Trp

2. Trp

Hr

Pos

Tb

*f*

*p*

*pp*

*pp*

*pp*

11

1. Trp

2. Trp

Hr

Pos

Tb

*f* portamento

*ff*

*pp*

*p* port

*ff* sub.

*pp*

*f* portamento

*p*

*ff*

*pp*

*ff*

*pp*

*ff* senza dim.

13

1. Trp

2. Trp

Hr

Pos

Tb

*p* *portamento*

*f* *portamento*

*fff* *portamento*

*p*

*p*

*p*

*p*

*p*

14

1. Trp

2. Trp

Hr

Pos

Tb

*ff* *pp*

*ff* *pp*

*ff* *senza dim.* *fff*

*f* *pp*

*f* *pp*

15

1. Trp

*fff* *portamento* *senza dim.*

2. Trp

*fff* *portamento* *f* *p*

Hr

*fff* *portamento* *f* *p*

Pos

*ff* *p*

Tb

*ff* *p*

16

1. Trp

*ff* *f* *fff*

2. Trp

*ff* *f* *fff*

Hr

*ff* *f* *fff*

Pos

*ff* *f* *fff*

Tb

*ff* *f* *fff*

17

1. Trp

2. Trp

Hr

Pos

Tb

*f* *portamento* *ff*

*f* *portamento*

*f* *portamento* *ff*

*ff*

*ff*

18

1. Trp

2. Trp

Hr

Pos

Tb

*ff* *pp*

*ff* *senza dim.* *f* *f* *fff*

*ff* *pp*

*ff* *pp*

*ff* *pp*



19

1. Trp

2. Trp

Hr

Pos

Tb

*ff* *portamento* *senza dim.*

*ff* *port.* *ff* *pp* *p* *f* *ppp*

*ff* *portamento* *ff* *pp* *f* *p*

*ff* *pp* *f* *ppp*

*ff* *pp* *f* *ppp*

22

1. Trp

2. Trp

Hr

Pos

Tb

*ff* *kurz* *f*

*ff* *kurz* *f*

*ff* *kurz* *f*

*ff* *kurz* *f*

*ff* *kurz* *f*

*ff* *kurz* *f*

24

1. Trp

2. Trp

Hr

Pos

Tb

25

1. Trp

2. Trp

Hr

Pos

Tb

*ff* *f* *fff*

*p* *f* *fff*

*p* *f* *fff*

*p* *f* *fff*

*f* *f* *p*

*p* *f* *p*

*f* *f*

*f*

*p*

28

1. Trp

2. Trp

Hr

Pos

Tb

*ff* *port.* *f*

*p* *ff* *f*

*ff* *f* *f*

*ff* *f*

*f*

30

1. Trp

2. Trp

Hr

Pos

Tb

*f* *f* *p* *portamento* *ff*

*f* *f* *fff* *port.* *ff*

*f* *ff* *f* *portamento* *ff*

*f* *ff* *ff*

*ff* *ff* *ff* *senza dim.*

32

1. Trp

2. Trp

Hr

Pos

Tb

*f* *p* *pp* *f*

*f* *f* *pp* *mf*

*f* *f* *p* *pp* *f*

*f* *ff* *f*

*p* *pp*

34

1. Trp

2. Trp

Hr

Pos

Tb

*ff* *portamento* *fff* *portamento* *ff* *ff*

*ff* *portamento* *ff*

*f* *portamento* *ff*

*ff*

*ff*

*f*

36

1. Trp

2. Trp

Hr

Pos

Tb

*f* *p* *f* *ff*

*f* *p* *f* *p*

*f* *p* *f* *ff* *pp*

*p*

38

1. Trp

2. Trp

Hr

Pos

Tb

*p* *portamento* *ff* *pp*

*p* *portamento* *ff* *pp*

*p* *portamento* *ff* *pp*

*ff* *pp*

*ff* *pp*

40

1. Trp

2. Trp

Hr

Pos

Tb

*ff* *portamento* *ff* *fff*

*ff* *portamento* *ff* *fff*

*f* *port.* *ff* *fff*

*ff* *fff*

43

1. Trp

2. Trp

Hr

Pos

Tb

*p* *portamento* *f* *p* *pp* *p* *molto vibrato*

*ff* *p* *pp* *p* *molto vibrato*

*p* *portamento* *f* *p* *pp* *p* *molto vibrato*

*f* *p* *pp* *p* *molto vibrato*

45

1. Trp

2. Trp

Hr

Pos

Tb

*ff* *f* *fff*

*p* *f* *fff*

*p* *f* *fff*

*p* *f* *fff*

The musical score is for five instruments: 1. Trp, 2. Trp, Hr, Pos, and Tb. The score is in 2/4 time and features a key signature of one sharp (F#). The 1. Trp part starts with a rest, then plays a series of eighth notes and quarter notes, with dynamics *ff*, *f*, and *fff*. The 2. Trp part starts with a rest, then plays a series of eighth notes and quarter notes, with dynamics *p*, *f*, and *fff*. The Hr part starts with a rest, then plays a series of eighth notes and quarter notes, with dynamics *p*, *f*, and *fff*. The Pos part is a single note. The Tb part starts with a rest, then plays a series of eighth notes and quarter notes, with dynamics *p*, *f*, and *fff*. The score is marked with 45 at the beginning of the 1. Trp staff.